

Crosspoints of Chinese Scripts and Egyptian Hieroglyphics

Chang Fangzhe

Luo Lingjie

fangzhe@gmail.com

llingjie@163.com

Abstract

Chinese Scripts are believed to have been invented independently, partly because they are very different from alphabetic scripts used throughout the rest of the world. In this paper, we demonstrate similarities among Chinese Characters, Egyptian Hieroglyphics, and Sumerian pictograms using a wide range of examples, including names of the inventors of respective writing systems, emblems of the cultures, historical figures, dynasties, titles of officials, people relations, abstract concepts, places, actions, and visible objects. We argue that with a very high level of confidence Chinese Scripts are related to Egyptian Hieroglyphics and even Sumerian pictograms.

Chinese is very different from the popular alphabetic writing system and has always been considered an independently developed language. This article lists some similarities between Chinese and Egyptian hieroglyphics and Sumerian ideograms, involving many aspects of vocabulary, including the names of the creators of writing, cultural totems, historical figures, dynasties, official positions, relationships between people, abstract concepts, places, actions, and describable objects. These examples fully demonstrate that Chinese is related to Egyptian hieroglyphics and Sumerian writing.

1 Introduction

Chinese Scripts are believed to have been invented independently, partly because they are very different from alphabetic scripts used throughout the world. Nearly all alphabetic scripts can be traced back to the ancient Egyptian Hieroglyphics [Sampson(1985), Goldwasser(2010)]. However, it seems that Chinese Scripts are also related to Hieroglyphics. Some recent work [Luo Lingjie(2012), Chang(2013), Su San(2014), Liu Guangbao(2017), Rush(2018)], including from the authors of this paper, compared Chinese writings and history with those of ancient Egypt and discovered astonishing similarities between the two.

Chinese Scripts and Hieroglyphics are certainly two very different languages, although both stemmed from depicting shapes of things such as the Sun and the Moon. However, they share common traits other than straightforward pictograms. This paper aims at identifying the crosspoints between Chinese and Egyptian Hieroglyphics, and argue that the

two languages likely share a same origin. For completeness, we also include similarity examples between Chinese and Sumerian as discussed in [Ball(1913)].

Chinese has always been considered an independently created and developed language because it is very different from other popular alphabetic scripts in the world (such as English). Almost all current alphabetic scripts can be traced back to ancient Egyptian hieroglyphics [Sampson (1985), Goldwasser (2010)]. Recent books and articles [Luo Lingjie (2012), Chang (2013), Su San (2014), Liu Guangbao (2017), Junxincao (2018)], including the author of this article, have compared the writing and history of China and ancient Egypt and found that there are surprising similarities between the two.

Chinese and hieroglyphics are indeed two very different languages, although both originally originated from the depiction of shapes (such as the sun and the moon). However, the two scripts have more in common than just those objects that can be directly depicted. This article attempts to list some of the intersections between Chinese and Egyptian hieroglyphics; they show that the two languages may have a common origin. For the sake of completeness, we have also included some examples of similarities between Chinese and Sumerian scripts discussed in [Ball (1913)].

2 Background



2.1 Chinese Scripts

Historically Chinese Characters have undergone several major changes in how they are written. JiaGuWen Oracle Bone Text [Jia(2018), Sun(1934)], was the earliest writing system used during the Shang Dynasty (around 1600 BC–1046 BC) in China.

The inscriptions of Oracle Bone Text were only rediscovered on shells and bones as late as in the year 1899. Out of about 5000 individual characters found so far, however, less than half have been deciphered. Bronze Characters 𠄎 appeared in the late Shang Dynasty and mostly in the Zhou Dynasty (1046 BC–256 BC). [Rong(1985)] collected 3722 instances of the Bronze Characters, about two-thirds of which have been recognized. Bronze Characters were replaced by Seal Characters in the Qin Dynasty (221 BC–206 BC). Most characters in “Shuo Wen Jie Zi” [Xu(100–121 AD)], the first Chinese dictionary, were Seal Characters. LiShu official script and KaiShu regular script, two styles that most Chinese people can read today, were developed in the Han Dynasty (206 BC–220 AD). The earlier forms of the Chinese Characters can be found in books and now more conveniently online at sites such as [Sears(2002), Shao(2015)]. All instances of Chinese Characters mentioned in this paper can be found online at [Sears(2002)], except for two cases—Yu Yu and Feng 𠄎 [Shao(2015)]. The meanings of these characters are available at [xhd(2005)].



The writing style of Chinese characters has undergone many major changes in history. The earliest form is the oracle bone script of the Shang Dynasty (c. 1600–1046 BC), which was rediscovered in 1899 [Jia (2018), Sun (1934)] on tortoise shells and animal bones. To date, there are more than 5,000 different oracle bone scripts, of which less than half have been deciphered. Bronze script appeared in the late Shang Dynasty and was mainly popular in the Zhou Dynasty (1046–256 BC). [Rong (1985)] collected 3,722 bronze scripts, of which about two-thirds have been deciphered. During the Qin Dynasty (221–206 BC), seal script replaced bronze script. The earliest extant Chinese dictionary, Shuowen Jiezi [Xu (100–121 AD)], contains a large number of seal script characters. The official script and regular script familiar to most Chinese people today originated in the Han Dynasty.

Dynasty (206 BC – 220 AD). Ancient scripts such as oracle bone script, bronze script, and seal script are included in various books, and can now be easily found on the website [Sears (2002), Shao (2015)]. In this article, except for  and  feng, which are from [Shao (2015)], the rest are from [Sears (2002)]. The explanation of the meaning of the word is referenced from [xhd (2005)].

2.2 Egyptian Hieroglyphics

Hieroglyphic script was the first writing system used by ancient Egyptians from before 3000 BC to 400 AD. The knowledge of the ancient Egyptian languages was lost as Arabic gradually became the dominant language. Decipherment of Hieroglyphics really started after the Rosetta Stone was discovered in 1799, on which was inscribed a decree in three languages: Hieroglyphic, Demotic, and ancient Greek. Beginning with matching the name of the pharaoh between the Hieroglyphic version and the Greek version, Hieroglyphics were gradually deciphered. The Hieroglyphics in this paper are taken from [Dickson(2006)] and [Allen(2000)]. Transliteration convention in [Dickson(2006)] is adopted for simplicity.

Hieroglyphics are the earliest writing system in ancient Egypt, which began more than 3000 years ago and ended around 400 AD. After that, as Arabic became the mainstream, ancient Egyptian gradually disappeared. After the discovery of the Rosetta Stone in 1799, the interpretation of hieroglyphics began to progress. The decrees on the Rosetta Stone used three scripts: hieroglyphics, demotic script, and ancient Greek. With the hieroglyphic form matching the ancient Greek version of the pharaoh's name as a breakthrough point, the hieroglyphics were gradually identified. The hieroglyphic vocabulary in this article is derived from [Dickson (2006)] and [Allen (2000)], and the letter conversion recording method in [Dickson (2006)] is adopted.

2.3 Sumerian Writing

The Sumerian writings began with a pictogram stage and later developed into Cuneiform. The decipherment of the Cuneiform was greatly assisted by the Behistun Inscriptions, which consist of identical texts in the three languages: Old Persian, Assyrian and Elamite. [Ball(1913)] explained that many Sumerian words were similar to Chinese Characters. We included several examples from the book, hoping to put the comparisons of Chinese Characters in a larger context.

Decipherments of Hieroglyphics and Sumerian writings allow us to compare them with ancient Chinese texts. Even though Chinese has been a continuous language since early history, a significant portion of old Chinese Characters cannot yet be deciphered properly. Both Egyptian and Sumerian are languages that have not been used for long periods. It is an open question to what extent the decipherments of Hieroglyphics and Sumerian pictograms are accurate. We hope that associating these three languages together will help people better understand them in the future.

Sumerian writing was originally pictographic, and later developed into cuneiform. The deciphering of cuneiform was largely aided by the comparison of three scripts in the Pesotin inscription: Old Persian, Assyrian, and Elamite. [Ball (1913)] compared the similarities between Sumerian and Chinese. This article uses some of the relevant examples in the hope of putting the comparison of Chinese in a larger perspective.

The decipherment of hieroglyphics and Sumerian scripts has allowed us to compare them with ancient Chinese characters.

Today, there are still a considerable number of ancient characters that are not recognized by people. The ancient Egyptian and Sumerian languages have been unknown for a long time.

To what extent the existing decipherments of hieroglyphics and Sumerian scripts are accurate remains an open question.

We hope that linking the three languages together will enable people to gain a deeper understanding of them in the future.

3 Commonalities

This section lists examples of matching instances among the three languages, using J, B, S for Chinese JianGuWen, Bronze, and Seal Characters, L for characters from LiuShu-Tong [Min(1661)], H for Egyptian Hieroglyphics, and C for Sumerian Scripts respectively.

For cases where many instances of a same Chinese Character exist, we chose those that better illustrate the similarities with Hieroglyphics or Sumerian pictograms, instead of the most popular forms. To demonstrate the common characteristics between the words in comparison, we sometimes use a transformation, including rotation, resizing, moving the symbols around, and extracting parts from a word, etc. The transformed appearances, indicated by ỹỹ, are not necessarily related to how these words originated.

[J]	Oracle Bone Text	Oracle
[B]	Bronze Character	Bronze Inscriptions
[S]	Seal Character	Seal Script
[L]	LiuShuTong Character	Six-character font
[H]	Hieroglyphics	Ancient Egyptian Hieroglyphs
[C]	Sumerian Scripts	Sumerian hieroglyphics

The following are examples of matching these three languages. J, B, S, and L are used to represent Chinese characters, namely, oracle bone script, bronze script,

The characters in the seal script and the six scripts of Min (1661) are H for ancient Egyptian hieroglyphics and C for Sumerian script. The script used in this article is similar to hieroglyphics or Sumerian script, but it is not necessarily the most common writing.

We sometimes transform characters to better illustrate the commonality of characters, including rotating, resizing, moving, relative position, extracting parts of them, etc. These transformations marked by ỹỹ do not indicate how the related words originated.

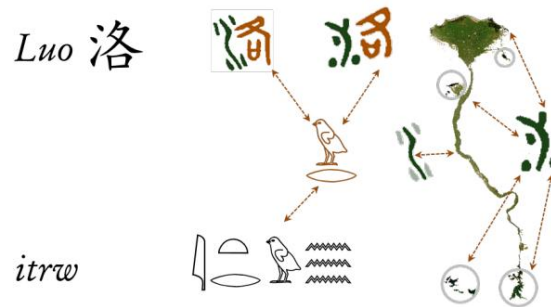
3.1 Invention of Writing

In ancient Egypt, Thoth and his female counterpart Seshat were credited with invention of writing and hieroglyphics. Thoth was an important deity in the Egyptian Mythology.

In the underworld, he acted as a scribe recording whether the heart of a deceased, when weighed on a scale, was exactly even with the feather of truth (Maat).

In Chinese legends, writing was invented by Cang Jie Cangjie. The preface of the book "Shuo Wen Jie Zi" [Xu(100–121 AD)] described that Cang Jie first made Wen ỹ(ie, ideograms) complying with objects' categories and shapes and then made Zi word combining

Cangjie was honored as Di. [Ball (1913)] pointed out that Di is the same as the Sumerian word DI-GIR (emperor, god). The Oracle Bone contains the structure of the octagonal rose star DI-GIR. Even the pronunciation begins with Di. The Six Books [Min (1661)] font Di has three parts: line, semicircle, plant; corresponding to the Gardiner symbol N35 in the hieroglyphic Di (nswt). 𠩺, X1, and 𠩺M23. They can be reassembled into, and resemble, 𠩺 𠩺.



Cang Jie acquired the writing form at where the Luo river curved. Two Bronze both have a bird and a mouth at the right, Character forms of Luo 𠩺 𠩺 corresponding to (itrw). The left parts actually depict the counterparts of the Luo approximately matches the curve of the Nile River 𠩺 𠩺 Hieroglyphic river shape of river. The left part of the first and the four dots can be viewed as the lakes along the river. The left part of the second Luo branches out at the top, matching the Nile Delta.










Legend has it that Cangjie obtained the characters at Luoyi (the bend of the Luo River). The two bronze characters for Luo in the picture above both have a bird and a mouth. The bird and mouth correspond to the hieroglyphic river (itrw). The shape of the river is drawn to their left. The bend of the water in the first character roughly corresponds to the curve of the Nile; the four dots correspond to the surrounding lakes. The top of the water in the second character forks, corresponding to the shape of the Nile Delta.

The writing form that Cang Jie invented is called Wen yǐ Zì yǐ in Chinese. Wen yǐ (and) depicts the image of a person, probably its inventor. On the chest of the person can be found a half circle corresponding to the Gardiner Sign X1 from Thoth, or a heart likely hinting that this person played a role in weighing hearts. Zì yǐ has Zì yǐ (Ankh, see Section 3.6) under a roof. Its shape resembles the Gardiner Sign O54 (pr anx), an ideogram for Temple Scriptorium—where writings take place. Writing converts spoken words into records that can be kept over time. Spoken words are called Yan yǐ in Chinese. 𠩺

Yan consists of a staff on top of a mouth, where the staff symbolizes authority. In ancient is comprised of a flag representing speech. The staff has a half circle at the bottom, similar to god and a staff Egypt, sacred words, ie, hieroglyphs, representing to Yan . 𠩺

The story of invention of writing reveals clear connections between Chinese Scripts and Egyptian Hieroglyphics. The Sumerian version of inventing writing is described in an epic titled "Enmerkar and the Lord of Aratta", which starts with the sentence "once upon a time there was no snake, there was no scorpion". Snake and scorpion are significant symbols in both Chinese culture and ancient Egyptian culture, as we'll discuss next.

Wen	[B]		Half circle may come from (X1) of Thoth.
Wen	[B]		Heart hints Thoth's role in weighing hearts.
Zi	[B]		Scriptorium [H]  pr anx
Yan	[J]		Hieroglyphs [H]  mdw nTr yä 






The form of writing created by Cangjie is called characters. The character () outlines a person. This person may be the creator of the first tattoo has a semicircle on the chest, which corresponds to the Gardner symbol X1 in Thoth's name. There is a heart, which seems to imply that this person is involved in measuring people's hearts. The word is the son (Ankh, see section 3.6) in the house. The shape and The same as Gardner's symbol O54 (pr anx). It is a pictographic character, which means writing room. Writing makes the spoken words become permanent. The Chinese word for speaking is "y", which is a scepter on the mouth. In ancient Egypt, the word for hieroglyphics is "y", which is a flag. The flag represents the sacred. It represents speech, with a semicircle at the bottom, which is similar to the word

The mouth corresponds to the middle.

The legends of the creation of Chinese characters in ancient Egypt and China reveal a clear connection between Chinese and hieroglyphics. This event is recorded in the epic poem "Enmoka and the King of Arata". The epic poem begins with "Once upon a time, there were no snakes, The symbols of snakes and scorpions have important symbolic meanings in both Chinese and ancient Egyptian culture.

3.2 Emblems






Dragons in Chinese culture are snake-like legendary creatures. In ancient time Chinese emperors represented themselves as dragons. Chinese people are also said to be successors of dragons. Two forms of the Chinese word for dragon, Long y, are and . The Bronze Character is a snake wearing a crown. The LiuShuTong form is a combination of bird on the left and a snake on the right. In comparison, Uraeus, an Egyptian cobra, was a symbol of sovereignty, representing the Lower Egypt. It was often depicted as wearing a crown or sun disk. Together with the vulture that represented the Upper Egypt, the Two Ladies sign symbolized unification of Upper and Lower Egypt. Both the Two Ladies and the Long combine a bird and a snake, though Long y and Two Ladies have different connotations in their cultures. Snakes or birds also appear as important symbols in other cultures such as Sumerian, Hindu, Mayan, and Native American.

Long [B]		Uraeus	[H]  (unicode F3E3D)
Long [L]		The Two Ladies	[H]  nbty yä 

The dragon in Chinese culture is a legendary creature. The image of the dragon is based on the snake. Ancient Chinese emperors called themselves dragons. The Chinese also call themselves descendants of the dragon. Here are two types of dragon characters: 龍, 虯. The bronze inscription is a snake wearing a crown. The one in the Six Classics consists of a bird on the left and a snake on the right. In contrast, the ancient Egyptian cobra Uraeus is a symbol of royal power and represents Lower Egypt. Its image usually wears a crown or a sun disk, similar to the bronze inscription. Uraeus and the vulture representing Upper Egypt together form the two-lady symbol, symbolizing the unification of Upper and Lower Egypt. In the Six Classics are both a combination of bird and snake, although the two have different extended meanings in their respective cultures. Snake or bird totems are also found in other civilizations, such as Sumer, India, Maya, and Native Americans.

The first two characters of the official name of China are Center 中 囂. All people of Chinese lineage world-wide are collectively referred to as Hua People 華. Hua 花 originally means flower and gorgeous. The flower symbol was also significant in both Sumerian and Egyptian cultures. The Sumerian eight-point rosette star (DI-GIR in Section 3.1) took a form of flower. In Egypt the unification of two lands (ie, Upper Egypt and Lower Egypt) was symbolized by tying sedge and papyrus together. The Bronze Character Hua 花 can be viewed as a combination of 艹 and 匕. The former resembles sedge (Gardiner Sign M23).

The latter is the symbol for "two" in Chinese, similar to the two-land symbol (Gardiner Sign N19). Hua possibly denotes two flowers or flower of two lands. The upper portion of the LiuShuTong Character looks like that of the papyrus clump (Gardiner Sign M16); and the lower part appears to combine "two" and the shape of a river.








Hua	[B]		Sedge	[H]		vs.	
Hua	[L]		Papyrus	[H]			

The first two characters of China's official name are Zhonghua. People of Chinese descent are generally called Chinese. The original meaning of Hua is flower, beauty. Flower symbols also play an important role in Sumerian and ancient Egyptian culture. The Sumerian octagonal rose star (DI-GIR, see Section 3.1) takes the form of a flower. In Egypt, the combination of sedge and papyrus symbolizes the unification of two lands (Upper and Lower Egypt). The Hua in bronze inscriptions is a combination of 艹 and 匕. The former looks like sedge (Gardner symbol M23). The latter is "two", which is also similar to the symbol of two lands (Gardner symbol N19). It may refer to two kinds of flowers or flowers on two lands. The Hua character in Liushutong looks like papyrus (Gardner symbol M16) on the top; it looks like a combination of "two" and a river on the bottom.

The Hua people also consider themselves as descendants of Yan Yan and Huang 纁—two very early kings. Huang Di defeated Yan Di at the Battle of BanQuan 涇 and unified the two tribes. Huang Di was credited with several inventions, including cart, boat, and liquor. Cang Jie who invented writing was said to be an official under Huang Di responsible for recording historical events.

Huang 黃 also means yellow. The character Huang 黃 is actually the image of a scorpion, though its meaning does not have anything to do with the insect scorpion. Another

instance is obviously a scorpion, which we believe is either Huang 𪛗 or Wan 𪛗 (discussed next), even though [Rong(1985)] recognized it as character that is no longer used today. When the entire inscription is only one character, it is difficult to decipher it one way or another. The realization that the character Huang 𪛗 is a scorpion means that Huang Di 𪛗 was a scorpion king. In Egypt, scorpion was associated with potentially multi-ple pre-dynastic pharaohs. Several scorpion inscriptions have been found: Tjauti rock 𪛗 on Gebel [Darnell(2002)], on vessels from Abydos Tomb Uj [Teeter(2011)], and on Scorpion 𪛗 Macehead. Huang Di might correspond to one of the Scorpion Kings. Wan Wan is another 𪛗 character of the scorpion shape, a scorpion with an extra line across the tail. also has an 𪛗 extra line, the Gardiner Sign Z1—an indicator for ideograms. In ancient time emperors were also addressed as Wan Wan Sui, literally ten-thousand years. It is surprising to include a scorpion in the expression “long live the king”. The phrase might have originated from the scorpion king.

Huang			Gebel Tjauti rock inscription
	[L] 		Abydos Tomb Uj inscription
	[B] 	possibly Huang 𪛗, previously recognized as 𪛗	
Wan Wan Wan [B]			𪛗 Scorpion Macehead

The Chinese consider themselves to be descendants of Yan and Huang. Yandi and Huangdi were both ancient emperors. Huangdi defeated Yandi in the Battle of Banquan and unified China.

The Yellow Emperor is believed to have invented the car, boat, wine, etc. It is said that Cangjie, who invented Chinese characters, was the historian of the Yellow Emperor.

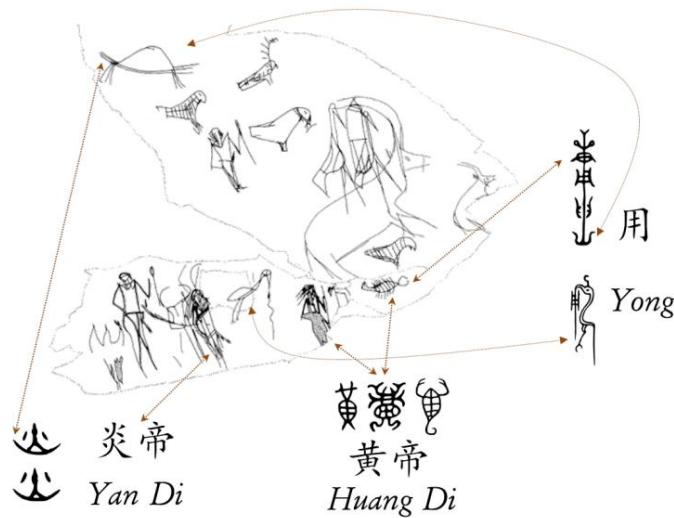
Huang also refers to the color yellow. Although the meaning of Huang has nothing to do with scorpions, it is actually the image of a scorpion. Another scorpion-shaped character should also be Huang or Wan, although [Rong (1985)] believes that it is another character no longer used today. In the case of an inscription with only one character, it is difficult to say which character it is. Huang is a scorpion, which means that Huangdi is the Scorpion King. One or more pharaohs of the Predynastic Egypt were called Scorpion Kings. The image of the scorpion is found in the rock paintings of Gebel Tjauti (𪛗), on the containers unearthed from the Uj Tomb in Abydos (𪛗), and on the heads of stone hammers (𪛗). Huangdi may correspond to one of the Scorpion Kings. Wan (𪛗) is another scorpion-shaped character. Wan is a scorpion with a line added to its tail. There is also 𪛗 an extra line in the Gardner symbol Z1 - the symbol of the pictographic character. The ancient emperor was called Wansui. Using a scorpion to represent Hail is a bit surprising; perhaps it derives from The Scorpion King.

After

Huang Di defeated Yan Di, he used help from Yan Di. The Chinese word for use, Yong 用, surprisingly includes shapes matching the Gebel Tjauti rock drawing. One Yong has a scorpion on the top, a mountain on the bottom, and a simpler form of Yong 用 (use) and Shen 神 (god) in between. Another Yong is a bird holding the Yong 用 in the beak. The vertical line in the middle is so long that it matches the snake held by a in the Gebel Tjauti rock inscription. The description "Yellow bird in Wushan sits bird on this black snake"

(Huang bird at Mountain Wu administered this Xuan snake) in ancient Chinese literature ShanHaiJing [SHJ(475 BC–220 AD)] likely referred to the same event as depicted in this ancient Egyptian rock drawing.

Huang Di and Yan Di seem to have corresponding figures in ancient Egypt. Next we discuss more historical figures who help make the connection.



The Gebel Tjauti rock painting may depict the war between Yandi and Huangdi. In the painting, there are birds and scorpions in front of Huangdi. Behind Huangdi, Yandi is tied with a rope, and next to him is a bull's head symbol - in Chinese legend, Yandi has a bull's head and a human body. In addition, the character below the word Yan is similar to the mountain in the upper left corner of the rock painting. After Huangdi defeated Yandi, Yandi was used by Huangdi. The word Yong happens to contain elements from the Gebel Tjauti rock painting. One Yong has a scorpion on top, a mountain below, and a simple form of Yong and Shen (god) in the middle. The other Yong is a bird holding the word Yong in its mouth. The vertical line in the middle is very long, just like the bird holding a snake in the rock painting. The Shanhaijing record "Yellow bird in Wushan guards this black snake" may be describing the same event as this rock painting in ancient Egypt.






It seems that both Huangdi and Yandi had their counterparts in ancient Egypt. Here are some other historical figures who can connect the dots.

3.3 Historical Figures

The most famous ancient kings after Huang Di and Yan Di were Yao, Shun, and Yu in China. Yao and Shun were famous for yielding the kingship to a

successor other than their children. Nevertheless, Yu ǎ passed the throne to his son Qi ǎ and hence started the first dynasty Xia ǎ. In Chinese Yao ǎ, Shun ǎ, and Yu ǎ have no other meaning except as their names. Qi ǎ also means to open and start, potentially due to commencing the first dynasty.

Yu was remembered for fighting floods in Chinese history, especially switching from the approach of blocking to guiding the flood water. In Egyptian history, Narmer (aka Menes) was known for controlling flow of river. Ancient Greek historian Herodotus wrote [Cary(1859)] that Menes "dried up the old channel, and conducted the river into a canal, so as to make it flow between the mountains" and that outside of Memphis "he excavated a lake from the river toward the north and the west". The Hieroglyphics for Narmer consists of a fish and a chisel. In Chinese Yu ǎ has the same pronunciation as fish (Yu ǎ). The two Yu ǎ characters contain a chisel-like object crossing an animal, which could be a fish. The first one has a big head; the second one seems to have pectoral fins. Treating them as fish means that Narmer and Yu ǎ have exactly the same components.

Yu	[B] 	Narmer	[H]   ǎǎ 
	[B] 	possibly a fish with pectoral fins and a chisel	

The most famous ancient emperors besides Huangdi and Yandi are Yao, Shun and Yu. Yao and Shun were famous for their abdication. Yu passed the throne to his son Qi and founded the Xia Dynasty. Yao, Shun and Yu in Chinese are just names, without any other meanings. Qi, in addition to being a name, also means to open or start. Perhaps it was because he started the Xia Dynasty.







Yu is famous in Chinese history for his ability to control floods. In particular, he changed the method of blocking to one of dredging. In Egyptian history, Narmer (i.e. Menes) also dredged rivers. The ancient Greek historian Herodotus wrote [Cary (1859)] that Menes "dried up the old river course, diverted the river into a canal, and made it flow through the mountains" and that outside Memphis "he dug a lake along the river to the northwest." Narmer's hieroglyphs contain fish and chisels. The Chinese characters for Yu and fish are homophones. Both bronze characters for Yu have a chisel through an animal that may be a fish. The animal in the first character has a large head; the second appears to have pectoral fins. To identify them as fish means that Yu and Narmer have exactly the same components in their names.

narrative inscription [Tallet and Laisnay(2012)] are comprised of a bird and a mouth.




Similar to Yu ǎ and Qi ǎ who started the first dynasty Xia ǎ in Chinese history, Narmer and Hor-Aha were the first two pharaohs of the First Dynasty of Egypt. The symbol for Hor-Aha was taken from the inscription on a vessel fragment (at the British

Museum) [Aha(1903)], with the palace facade of the serekh removed. It has a bird (ie, Hor, Horus), combined with an arrow and a shield (ie, Aha). Aha means fight in Hieroglyphics, due to inclusion of the arrow and shield. The Bronze Character Qi also has the same three pieces: bird, arrow, and shield, similar to the transformation of Hor-Aha. Its arrow even has a hook at the end.




Yao	[J] 	Iry-Hor	[H]  
Qi	[B] 	Hor-Aha	[H]  




Narmer's predecessor was Ka, and before that was Iry-Hor. If Yu corresponds to Narmer, Yao corresponds to Iry-Hor. Because Yao was Yu's predecessor. [Luo Lingjie (2012)] and [Liu Guangbao (2013)] have both proposed that Yao and Iry-Hor match. The Yao bone inscription and the Iry-Hor inscription found in the Senai Peninsula [Tallet and Laisnay (2012)] are both composed of bird and mouth composition.








Yu and Qi founded the first dynasty in Chinese history, Xia. Correspondingly, Narmer and Hor-Aha were the first The first and second pharaohs of the Hor-Aha dynasty. The symbol of Hor-Aha  taken from an inscription on a vessel fragment (collected in the British Museum) [Aha (1903)], without the palace symbol. It consists of a bird (i.e. Hor) and an arrow shield (i.e. Aha). Hieroglyphics Aha has also been interpreted as meaning battle, probably because of the arrows and shield. The bronze inscription Qi has the same components: bird, Arrow, shield; the structure is the same as the Hor-Aha transformation. It even has a hook on the arrow.

3.4 Dynasties

The Dynasty that Yu ǳ and Qi ǳ founded was Xia ǳ in Chinese history. Xia ǳ also means summer. It an intriguing coincidence that summer (ǳ) and Summer only differs by one repeating letter m. [rush(2018)] hypothesized that proto-Xia history and Xia ǳ began in the Mesopotamia region and later migrated to the area of Egypt. Both [Luo Lingjie (2012)] and [Liu Guangbao (2017)] discussed the evidences that Xia could be in Egypt.

There are many ancient instances of character Xia ǳ. [Sears(2002)] gives 58 instances and [Shao(2015)] lists 150 instances. Three copies are shown below. The first one stated in [Luo Lingjie(2012)], , as shares common components with kmt —the Hieroglyphics  for Egypt: Both contain a bird and an enclosed cross (vs. Gardiner Sign O49). The word kmt also means black. According to Chinese records in LiJi ǳǳ[LiJ(475 BC–221 BC)], Xia people were known to favor the black color, matching that Egyptians referred themselves as black (kmt). The second instance consists of a symbol of the Sun on the left and a crowned bird on the right (possibly combined with a snake symbol). In Egypt, images of the Horus falcon together the Sun disk (eg, ) appear in many circumstances. [Liu Guangbao (2017)] regarded combination of Horus and Sun as a prototype for Xia . [rush(2018)] suggested



that some instances of Xia coincided with pictures in the Book of Dead. The third Xia  presents this idea, when compared with a portion of a picture from Papyrus of Ani —  the Djed Column in the center, Isis on the left, and Nephthys on the right. In the character Xia , the two goddesses take a sitting position as in the Papyrus of Ani, with both arms reaching towards the pillar. The slight bulge at the top of the right figure appears to be the head. All three instances of Xia above contain vestiges related to ancient Egypt.



Xia	[L] 	Egypt	[H]  kmt
	[B] 	Horus and Sun	
	[L] 	Papyrus of Ani 	

In Chinese history, Yu and Qi founded the Xia Dynasty. Xia also means summer.

The English word Sumer is only one letter different, which is also a fascinating coincidence. [Junxinciao (2018)] Speculate on the ancient and Xia The history of the dynasty began in Sumer and later migrated to Egypt. [Luo Lingjie (2012)] and [Liu Guangbao (2017)] both listed There is some evidence that the Xia Dynasty may have been in Egypt.

Many ancient characters for Xia are known. [Sears (2002)] gives 58 examples, and [Shao (2015)] lists 150. Discussion Example 3. The first summer, as pointed out by [Luo Lingjie (2012)], is similar to the Egyptian word kmt in hieroglyphics. Both have a bird and a circled cross (and Gardner symbol O49). kmt means black.

The record states that "Xia Houshi worshipped black", which is consistent with the ancient Egyptians calling themselves black (kmt). The symbol is composed of a crowned bird on the right (perhaps a combination of a bird and a snake). The Horus eagle and the sun disk often appear in Egypt. Together, such as [Liu Guangbao (2017)] believes that the combination of Horus and the sun is a prototype of the word Xia. [Junxinciao (2018)] It is suggested that some of the characters for Xia are derived from the picture  in the Book of the Dead. The third Xia illustrates this point. The image in the Papyrus of Ani is similar in part - the tripod column is in the center, Isis is on the left, and Nephthys is on the right. In the character , two goddesses are sitting with their hands reaching out to the tripod pillar. The upper part of the symbol on the right is slightly raised, corresponding to the head. All three characters for Xia contain some traces that seem to be connected to ancient Egypt.

Xia was succeeded by Shang Dynasty. Shang was believed to have moved its capital many times. At last it settled at Yin Yin (now AnYang Anyang) around 1319 BC. The Oracle Bone Texts unearthed in the AnYang region were from the era of Shang Dynasty. In Chinese, Shang  has other meanings including commerce and discussion. The phrase 'Shang People' means merchants. The ruling class of the Shang Dynasty might be [Luo Lingjie (2012)] and [Liu Guangbao (2017)] suggested that ancestors of Shang migrated from Egypt to China. The former further hypothesized that they might be the Hyksos People. Hyksos People brought techniques such as composite bow and horse-drawn chariots into Egypt and ruled Egypt approximately from 1650 BC to 1550 BC. After they exited from Egypt, their whereabouts were not certain. The words Shang  and






Hyksos (HqA xAst) are compared below. A instance of Shang and a transformation of Hyksos exhibits a certain degree of resemblance. Furthermore, horse-drawn chariots were also unearthed from the Yin Ruins at AnYang.

Shang [B]		Hyksos	[H]		
-----------	---	--------	-----	--	---



The Shang Dynasty followed the Xia Dynasty. It is said that the Shang Dynasty moved its capital several times. Around 1319 BC, the Shang Dynasty established its capital in Yin (now Anyang). The oracle bone script is the writing of the Shang Dynasty. In Chinese, "Shang" means business and negotiation. Now the term "Shangri-La" refers to a businessman who does business. The ruling class of the Shang Dynasty was probably particularly famous for its commodity exchange. [Luo Lingjie (2012)] and [Liu Guangbao (2017)] both believe that the Shang from Egypt. The former further speculated that the Shang royal family was the Hyksos. The Hyksos brought composite bows, chariots and other technologies to to Ancient Egypt; ruled Egypt (most of northern Egypt) from about 1650 to 1550 BC. They withdrew from Egypt After that, his whereabouts are unknown. The Shang character in bronze inscriptions and the Hyksos's altered forms show a certain similarity. In addition, Chariots were also unearthed in the Yin Ruins in Anyang.

Zhou dynasty (1046 BC–256 BC) followed after the Shang Dynasty. Zhou people claimed to be descendants of the Hua and Xia group. Zhou's ancestor HouJi Ji was recommended by Yao y (see Section 3.3) to teach agricultural techniques. Many schools of thoughts flourished during Zhou Dynasty. For instance, Confucius taught the idea of Ren y(benevolence): "What I do not wish for myself, do not do to others". Most Bronze Characters were inscriptions on bronzeware from the Zhou Dynasty.




A Bronze Character Zhou and a Oracle Character Zhou are compared below with the Hieroglyphic nome (spAt) —a territorial division in ancient Egypt. Lower Egypt was divided into 20 nomes and Upper Egypt into 22 nomes. Gardiner Sign N24 is also used as a determinative in names of individual nomes. The Bronze Character is similar to a transformation of nome , though having a smaller number of grids. Nevertheless, the Oracle Character shows more grids, indicating that the grid size in Zhou isn't fixed. Zhou Zhou has other meanings in Chinese such as considerate and whole, which the word nome does not share.








Zhou	[B]		Nome	[H]		
	[J]		with more grids, similar to the Sign N24			












The Shang Dynasty was followed by the Zhou Dynasty (1046-256 BC). The Zhou Dynasty's ruling class claimed to be descendants of the Huaxia people. Yao (see Section 3.3) "was appointed as an agricultural teacher". The Zhou Dynasty was an era of contention among hundreds of schools of thought. Among them, Confucius proposed the idea of benevolence: do not do what you do not want others to do. Most of the bronze inscriptions come from bronze vessels from the Zhou Dynasty.




The bronze and oracle bone inscriptions of Zhou characters can be compared with the hieroglyphic states (nom, spAt). Ancient Egypt was divided into There are many states. Lower Egypt has 20 states and Upper Egypt has 22 states. The Gardner symbol  is also a pictogram in each state name. The bronze script looks similar to the Gnomish conversion, although the number of squares is less. The oracle script has more squares, . The number of squares in the word Zhou is not completely fixed. In Chinese, Zhou also means comprehensive and universal; but the word Nome does not have These meanings.

3.5 Officials

Besides Di y in Section 3.1, several additional official positions match between the lan-guages. Another Chinese word for king is Wang y. While Di y has the unique supreme power, Wang Wang can be a position under Di, usually the (nominal) head of a small state granted by Di, for instance, to his child. An instance of Wang shows  traces of the Egyptian Djed Column . In ancient Egypt, raising the Djed represents “potency and duration of the pharaoh's rule” [Applegate(2001)]. In Chinese, Ding y is a tripod symbolizing the royal power. A couple of instances of Ding y, eg, and  , also resemble the Djed Column.











Zhou Dynasty granted five levels of positions, collectively called Jue y. Among them Gong y and Hou Hou were the two highest ranks. The shape of Gong y is similar to  Gardner Sign V30 (nb). The latter has two meanings: lord and all. Gong y corresponds to the first meaning. Another character Fan also a enclosed shape, shares the second meaning. Hou Hou has a pointed arrow under a roof. The word pharaoh (ie, big house)  is comprised of a house and a column with a pointed end. Its transformation can be  contrasted with Hou . Jue contains  lion and arm (HAty a). , same as the phonogram of  the Egyptian word for high official 

Wang[B]		DJed	[H] 
Gong		Lord	[H] 
Hou	[B] 	Pharaoh	[H]  yǔ 
Jue	[S] 	High official	[H]  yǔ vs  

In addition to the word "emperor" in Section 3.1, there are more similarities between Chinese and hieroglyphics in the titles of official titles. The emperor has absolute power. The king can be a position below the emperor, or the nominal lord of a fiefdom. For example, the emperor The son of a king can be granted land and become king. Some characters for king can show traces of tripod  pillars. In ancient Egypt, tripod pillars were erected to represent the pharaoh. The Chinese word for ding also symbolizes royal power. The shape of some characters for ding is also similar to that of a jie ding column. Like, such as, , .

The Zhou Dynasty divided the nobility into five ranks. Gong and Hou were the highest rank. The shape of the character Gong is consistent with the Gardner symbol V30 (nb). There are two meanings: Duke and everything. The word "gong" corresponds to the first meaning. Another word "fan" corresponds to the second meaning. It is also a closed circle. Hou is a roof with a pointed arrow under it. The word Pharaoh (originally meaning big house) is composed of house and pillar. The top of the pillar is also pointed. Its transformation can be compared with the word "jue". The word "jue" contains the lion and the arm. The Hieroglyphic High Official (HAty a) also has a lion and arms.



Jian supervised means oversee in Chinese. For instance, XueJian supervised is a position overseeing education. Jian contains a head with sharp beak, suggesting that it might be related to a bird. In comparison, the Hieroglyphic overseer (imy r) also has a bird. Yin Yin means administrator, in the form of a hand holding a rod. The Sumerian word IN [Ball(1913)] has the same structure, meaning, and pronunciation as Yin. The Hieroglyphic ideogram (Gardiner Sign A21) for official also has the shape of a person holding a stick. Guan y refers to government officials collectively and is still used today. It is a bow in a house, where the bow shape is the character Shi which means troop. In comparison, the Hieroglyphic troop commander (Hry pDt) is a bow under the sky. It can be transformed into a shape T, approximating .




Jian	[J] 	Overseer	[H]  
Yin	[J] 	Lord	[C]  
		Official	[H] 
Guan [B]		Commander	[H]  





















The original meaning of "y" is to inspect. For example, the position of "y" is to inspect education. The figure on the right side of "y" has a very sharp mouth, which may be a bird. The hieroglyphic imyr also has a bird. Yin means governance and is the hand holding a stick. Sumerian IN [Ball (1913)] has the same shape, meaning, and pronunciation. Hieroglyphic (Gardner A21) official y is also the image of a person holding a stick. y is a word still used today, and it means a house with a bow. The shape of the bow is the shape of a teacher. Word; in ancient times, the army was called a division. The commander of the army in the hieroglyphics (Hry pDt) is a bow under the sky. It can be converted. The shape is similar to that of .


3.6 People

Besides officials, common characteristics exist in how average people are referred to. As always claimed, the word for mother in most languages starts with the sound 'm'. Chinese Scripts and Hieroglyphics are of no exception. Mu y in Chinese means mother. Hieroglyphics has at least five different ways of writing mother mwt—almost the same sound as

Mu. Out of many instances of father Fu father, one has the shape similar to the Sumerian PAP [Ball(1913)]. Another instance has the shape of a snake similar to the horned snake — the determinative of the Hieroglyphic father Zi . Child is Zi ʼy in Chinese. Most instances look like an image of a child. However, some instances such as appear  more like the Ankh symbol (life). In some sense, life is passed on through children.

Both Chinese and Hieroglyphics first pronouns include some kind of jar-like container, and the second pronouns contain water and female symbol. The first pronoun Wu ʼy has a shape of a container or a shape that combines into a container. The Hieroglyphic counterpart  also has a pot (Gardiner Sign W24) as the phonogram. The second pronoun Ru ʼy has water on the left and female (ʼy) on the right. The Hieroglyphic counterpart  has the water sign in its phonogram. In addition, the notion 'the one who . . . ' in Hieroglyphics (ir) consists of a reed and a mouth. Chinese also has a similar word Zhe. For instance, RenZhe ʼy means the one who is benevolent. Zhe also consists of a flower plant (possibly reed) and a mouth, similar to a transformation of ir. 

Fu	[L] 	Father	[C] 
	[L] 	Father	[H]  ʼy 
Zi	[B] 	Child	[H] 
	[B] 	Life	[H] 
Wu	[L] 	I	[H]  ʼy 
	[L] 		ʼy 
Ru	[J] 	You	[H]  ʼy 
	[B] 	The one who	[H]  ʼy 

In addition to officials, ordinary people also have similarities in their names. As we all know, the word mother is pronounced the same in most languages around the world. The first sound of the word "m" is 'm'. Chinese and hieroglyphics are no exception. The sound of "mu" is "mu". There are at least five different kinds of mother in hieroglyphics. The pronunciation of mwt is almost the same as Mu. There are many ancient scripts for the word father, one of which is similar to the Sumerian father (PAP).  [Ball(1913)] Very similar. Another father is very similar to a horned serpent - the hieroglyph of the father. Chinese

In ancient times, children were called "zi". Most of the characters for "zi" are images of children. Some of them look more like the hieroglyphic Ankh (life). In a sense, life continues through children.

The first-person pronouns in both Chinese and hieroglyphics include a jar-shaped container; the second-person pronouns include water and a female symbol. The ancient first-person pronoun (I) was 𠂔. The shape is a container, or 𠂔. The two parts of the latter can be combined into a container. The hieroglyphic 𐍎 also includes a container (Gardner symbol W24). The second-person pronoun 𐍏 has water on the left and a female on the right. The second-person pronouns in hieroglyphics also include water and a female symbol. In addition, the hieroglyphic word '𐍏𐍏' is composed of a reed and a mouth. It is equivalent to the Chinese character 𠂔. For example, 𠂔 is a benevolent person. 𠂔 is composed of a flowering plant (probably a reed) and a mouth, similar to the structure after the transformation of 𠂔.

3.7 Abstract Concepts


Ren 𠂔, benevolence, is an abstract concept. In any pictographic system, abstract concepts have no straightforward physical objects to connect to. It has less chance for abstract concepts to share same components between different languages unless the languages were influenced by one another or by a common source.




It was observed in [Luo Lingjie (2012)] that Ren and Amun had the same appearance. The image of Amun here was taken from the inscription on a ring [Ame(1850)] bearing the Cartouche name of Amenhotep II. Amun (aka, Amen) was an Egyptian deity who was "concerned with maintenance of Maat (truth, justice, goodness)" and "became champion of the poor" [Redford(2003)]. In other words, Amun represented the idea of benevolence (Ren 𠂔). The structure and semantics of Amun and Ren 𠂔 are same, though one was deity in ancient Egypt whereas another was an abstract notion proposed in China. It is intriguing to contemplate whether Confucius was aware of this connection when he promoted the idea of Ren 𠂔.








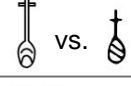




Maat is another abstract concept. Hieroglyphic Maat corresponds to the Chinese word Zhen 𠂔 for truth. Maat can be assembled into resembling Zhen. The difference is that Zhen contains two arms whereas Maat has only one arm. Maat was "derived from the verb direct" [Allen(2000)], where a straight line (Gardiner Sign Aa11) indicates being straight and direct. Zhen 𠂔 also stems from Chinese Character Zhi straight, which denotes direct and straight. Zhi straight has an eye in it, probably because one needs to look with one eye to ensure a line is straight. The Sumerian word straight [Ball(1913)] also contains an eye. It is quite unlikely that two languages independently chose to include an eye for representing the notion of straightness, or to derive the notion of truth from straightness.

A hidden hand might have tied the languages together to have such coincidence.

Besides Ren 𠂔 and Zhen 𠂔, another two words describing good virtues are De 𠂔 and Ya 𠂔. De 𠂔 means virtue, integrity, and kindness. It contains a component resembling Hieroglyphic word goodness (nfr). Both De 𠂔 and nfr denote being good. Ya 𠂔 means correct and elegant, consisting of a complex staff-like object on the left and a bird on the

right. A similar Hieroglyphic structure Horus. The Horus  (Smsw Hr) means righteous person, follower of falcon represents royal power, and therefore is politically correct and elegant. Both Ya 𐀜 and Smsw Hr mean being righteous.

Dui also means correct. Two of its instances and can be viewed as raising   the Djed Column with one hand or with both hands respectively. In ancient Egypt, the Djed pillar was laid down representing Osiris was killed by Set. Raising the Djed column symbolized Osiris' resurrection and win over Set, and therefore was regarded as rectifying the wrongdoings. The Chinese word Dui happens to be in agreement with raising the Djed from both the shapes and implied meaning. Combination of the Djed column and a hand  (Dd) also appears in Hieroglyphics. However, it was deciphered as being stable and endure, possibly because holding the pillar with a hand makes it more stable.

Ren	[S] 	Amun	[H] 
Zhen [B]		Truth	[H] 
Zhi	[B] 	Straight	[C] 
De	[B] 	Good	[H] 
Ya	[S] 	Righteous	[H] 
Dui [B]		Stable, enduring [H]	

Ren is an abstract concept. In the pictographic system, abstract concepts have no direct physical objects to which they can be associated. Different languages use different It is unlikely that the same components represent the same abstract concept unless they are influenced by the same root or influence each other.

[Luo Lingjie (2012)] pointed out that benevolence comes from Amun; the word Amun here is taken from the ring [Ame (1850)] Inscription of Amenhotep II. Amun (Amen) is an Egyptian god who is concerned with Maat (true Amun is the guardian of justice and goodness and the defender of the poor [Redford (2003)]). From this perspective, Amun represents the idea of benevolence. Amun and Ren have the same structure and meaning, although one is a deity in ancient Egypt and the other was proposed in China. It is an abstract concept. It is puzzling whether Confucius knew the coincidence between benevolence and Amun when he proposed the idea of benevolence.

Maat is another abstract concept, equivalent to the Chinese word for 真 "zhen". Maat can be converted to "zhen". If it has one arm and the real word has two arms. Maat from 𐀓[Allen (2000)] - the straight line of the hieroglyphic script (Gardner symbol Aa11) means direct. The Chinese character for "zhen" also comes from "zhi". There is an eye in the character "zhi", which may be because it needs Use one eye to see if a line is straight. The Sumerian straight also includes the eye [Ball (1913)]. Chinese and Sumerian Both Chinese and hieroglyphics choose to use the eye to represent the concept of straight; Chinese and hieroglyphics both derive the concept of true from straight. They make this choice completely independently.

The probability of these same choices is very small. A hidden hand seems to have bound Chinese, hieroglyphics, and Sumerian together to make them We have these coincidences.

In addition to benevolence and truth, two other words that indicate good qualities are virtue and elegance. De means virtue. Part of it is very similar to the Bible. The beauty of the body (nfr). Both y and nfr mean beautiful. y means correct and beautiful, and is composed of a complex scepter-shaped object. A similar structure in hieroglyphics (Smsw Hr) refers to the righteous, the followers of Horus. The Russ eagle represents kingship, which is of course right and good. Ya and Smsw Hr both have the meaning of right.

The meaning of the right one is also correct, and the shape is like using one or both hands to stand up the festival tripod column: , in ancient Egypt, the festival tripod column was laid down. The symbol of Osiris being killed by Set. The symbol of the erection of the festival pillar is the resurrection of Osiris and his victory over Set. The Chinese character for this is consistent with the character for "yǎyǎ" in both shape and extended meaning. and hand combination (Dd). But it is interpreted as stability and durability, probably because holding the pillar with the hand makes it more stable.

Kang Kang means healthy, peaceful, and abundant, with a shape of a beetle [Liu Guangbao (2017)].






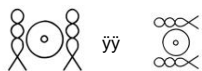


Scarab beetle was very popular in ancient Egypt. Many impression seals were made into the shape of scarabs. The deity Khepri took the form of a scarab representing the rising sun and renewal of life. Renewal of life suggests good health. Kang y in Chinese and the Egyptian scarab beetle agree on both shape and the meaning of being healthy. Feng y also

means abundant, in particular referring to harvest. The phonogram of the Hieroglyphic harvest (Smw) can be rearranged as , resembling Feng . Heng heng means lasting

(ie, abundant in time), having the shape. It is close to a rotation of Hieroglyphic

eternity (nHH). Kuan means broad, abundant in space). The Egyptian word

broad (wsx) can be split and reassembled into a shape, similar to Kuan.

Kang [B]		Scarab	[H] 
Feng [B]		Harvest	[H] 
Heng		Eternity	
Kuan	[L] 	Broad	[H] 

Kang means health, stability, and abundance, and is shaped like a beetle [Liu Guangbao (2017)]. Scarabs are a symbol of the ancient Egyptian. Many seals were made in the shape of scarabs. The god Khepri was in the shape of a scarab, symbolizing the rising sun.

The renewal of life means health. Kang and scarab have similar shapes and meanings. The character Feng in abundance means abundance.

Abundant, especially referring to a good harvest. The phonetic symbol of the hieroglyphic word for harvest (Smw) can be transformed into, which is very similar to the bronze inscription

Feng. Heng means enduring (sufficient in time). The hieroglyphic Eternity (nHH) can be transformed into, like the bronze inscription Heng

The width of the sacred book (wsx) can be transformed into, which is the same as the six characters in the six scripts.

Body width approx.

Directions are abstract concepts. The word for south in both Chinese Scripts Nan 南 and Egyptian Hieroglyphics (rsy) consist of a plant over a mouth, though the Chinese word mouth Kou 口 tends to be of a square shape instead of the Hieroglyphic oval. The words for south are the same piece-wise in these two languages. The words for east resemble each other to a smaller degree. Dong 东 contains a substructure that can be viewed as a simplification of Hieroglyphic east (iAby), though the former contains less details.











Nan	[J]	South	[H]
Dong[L]		East	[H] vs

Direction is also an abstract concept. The Chinese 南 and the hieroglyphic 南 (rsy) are both a plant above the mouth. The mouth of the Chinese characters is usually square, while the mouth of the hieroglyphic characters is oval. The composition of the word "南" in the two languages is the same. The similarity is smaller. Part of the character 东 can be seen as a simplified form of the hieroglyphic 东 (iAby). Although the former omits some details, the outlines are generally the same.

3.8 Places

Many words describe locations, for instance, home, township, and territory. In both Chinese Scripts and Egyptian Hieroglyphics, the words for home consist of a house and an animal. The animal in Jia home is mostly a swine but can also be a dog or other animals. Hieroglyphic Xnw contains a goat skin, water, and a house. From early on, people may find it necessary for a home to have a house and some animal. Yi 邑 is a Chinese word for city and granted land, comprised of a circular disk and a snake [rush (2018)]. The Hieroglyphic estate (Dt) has similar components: a half circle and a snake. In some sense, granted land is the estate owned by the grantee. Another Chinese Character Jiang 疆 means boundary and territory, consisting of the dividing lines between 's, which is the same as the Hieroglyphic city (Gardiner Sign O49). In other words, boundary is the dividing lines between cities. Another word Zhou 州 for city or state can also be interpreted in the Egyptian context: The center line represents the city along the river and the two outer lines correspond to the boundary of the flood plain.

Chinese Scripts have two forms of mountains, Shan 山 with three peaks for mountain and Qiu 丘 with two peaks for hill and necropolis. Hieroglyphics also have two mountain shapes, (Gardiner Sign N25) with three peaks for foreign land and necropolis, and (Gardiner Sign 26) with two peaks for mountains. Chinese Scripts and Egyptian Hieroglyphics are opposite exactly in representing necropolis, one using the form of two peaks and another using the form of three peaks.

Jian	[B]		Home	[H]	
Yi	[B]		Estate	[H]	
Jiang y(ÿ) [B]			where resembles	[H]	
Shan	[B]		Foreign land	[H]	
Qiu	[J]		Mountain	[H]	

There are many words that express places, such as home, city, territory, etc. Both Chinese and hieroglyphic home have houses and animals. Most animals in the hieroglyphs are pigs, but there are also dogs and other animals. Water, and house. People have long believed that a home must have a house and animals. The Chinese word y means town. and fiefdom, consisting of a disk and a snake [Rushes (2018)]. Hieroglyphs (Dt) also refer to owned land, including The same components are used in the same way: a semicircle and a snake. In a sense, a fiefdom is also the land owned by the fiefdom recipient. y refers to borders and territories. The word y is the same as the hieroglyphic city symbol (Gardner symbol O49). In other words, The border is the dividing line between cities. Another word for city is "state" which can also be interpreted in the context of ancient Egypt: the middle







The lines represent cities along the river, and the lines on either side mark the boundaries of the river valley plain.

There are two forms of mountain in Chinese: a mountain with three peaks and a hill with two peaks. Hill refers to a small hill or a grave. There are two kinds of mountains: those with three peaks (Gardner N25) refer to foreign lands and graves, and those with two peaks (Gardner Symbol N26) refers to a mountain. Chinese and hieroglyphics chose opposite characters to represent a tomb, one using two peaks and the other using Three peaks form

In Chinese Zai y and Yu y are prepositions describing "at" a place. Zai y consists of a cross and a solid half circle. The Hieroglyphic word for "in the midst of" contains a cross and a half circle. The transliteration of is imy. The transliteration of is m, included redundantly as part of imy. Without it, the transformation is piece-wise Similar to the Chinese Zai .

Yu is another Chinese word for the preposition at. Yu often appears only as the left part, or sometimes having the left and right switched. The right part of Yu seems to depict the big bend of the Nile River while the left part corresponds to the shape of the mountain range west of the big bend. The river segment and the mountains can be combined into a shape, surprisingly similar to. Originally Yu may not have The sentences "yÿÿÿ" and "yÿÿÿ" "y" in ShiJing [Confucius (1046 BC–771 BC)] might mean that Zi (ÿ, Ankh) return to Yu and that phoenix fly to Yu. The right part of Yu even contains the (circled) detail corresponding to Wadi Allaqi, which might not have dried up at that time. The

word wadi happens to have the same pronunciation and meaning [rush (2018)] as WaDi Lowland—lowland or marshland in Chinese.






Zi in	[B]		Between	[H]	 
Yu	[B]		vs.		derived from a region of the Nile
					

















Zai and Yu are both prepositions used to express "in a place". Zai is composed of a cross and a semicircle. . . in " (imy) also contains a cross and a semicircle. The corresponding imy. is redundant, indicating that the m. Omit it, and the rest can be transformed into, which is almost the same as in Chinese.

Y(y) is another preposition that means "in". It is often used with only the left side, but sometimes it is used interchangeably. The right side of the map seems to depict a section of the Nile River where it makes a big bend; the left side corresponds to the shape of the mountains west of the Nile. The two together form and have a striking resemblance. The original meaning of y may not be a preposition, but refers to this specific place. The sentences "The son is returning home" and "The phoenix is flying" in the Book of Songs [Confucius (1046 BC–771 BC)] refer to the son Return to the place "Yu", the phoenix flies back to the place "Yu". The right side of the word "Yu" even contains the corresponding Wadi Allaqi Wadi Allaqi may not have been tried up at that time. The word Wadi has the same meaning as the Chinese word for depression. Pronunciation and meaning [Juncus (2018)] - a low-lying place, a swamp.

3.9 Actions
















Actions are verbs. Some actions have natural associations with picturesque objects. For instance, the action see straightforwardly connects to the image of eye. However, it would be surprising to use birds as representation of the see action. Some other actions may not be depicted obviously one way or another. For instance, it is not simple to decide what picture to use for representing the action blame.

To give birth is Sheng y in Chinese and  (msi) in Hieroglyphics. Sheng has a structure similar to Gardiner Sign F31. Both Yu y and (rdi) means to give. Both instances Yu, and as a , contain two triangles. The Gardiner Sign X8 can also be viewed combination of two triangles. Both Chinese Jin jin and Hieroglyphic (aq) means to enter, similarly containing a bird and symbol for walking: feet in Chinese and legs in Hieroglyphics. Chu out, ie, to leave in Chinese, has the shape of feet walking out of house. Its Egyptian counterpart be  (pri) also contains a house and walking legs. It can transformed into a shape  similar to Chu. 

Sheng [B]		Give birth	[H]    
Yu	[S] 	Give	[H]  vs. two's 
Jin	[J] 	Enter	[H]   
Chu	[J] 	Exit	[H]   

The Chinese character for "birth" is 生, and the hieroglyphic character is (msi). Part of the character 生 and the Gardner symbol F31 in msi are similar. 予 and 出 (rdi) both mean to give. Both 予 and 出 contain two triangles. Gardner symbol X8 can also be seen as two triangles put together. They all have a bird and a symbol for walking: in Chinese it is 予 (toe), in hieroglyphics it is 出. Legs. Out means to leave, and the shape can be seen as feet walking out of the house. The hieroglyphic departure (pri) also has the house and walk. The legs can be transformed into 出 and out of similar shapes.

Jian 见, Guan 见, and Gu 见 all denote to see. Jian 见 is close in shape to — the Eye of Horus. Guan 见 contains one bird and Jian 见. The Hieroglyphic 'see' (mA) also has a bird. It can be transformed into 见, comparable to 见. Adding another bird yields the second-germinate of mA 见 (mAA). The Chinese word Gu Gu is also comprised of two birds. Yi and Yuan are characters containing a rabbit. 逸 means escape and gallop. Coincidentally Hieroglyphic word for hasten (wni) also has a rabbit. Both probably refer to that rabbits can run fast. Yuan 怨 means to wrongfully blame in Chinese whereas (wn) also means blame in Hieroglyphics. Using a rabbit to express "blame" does not seem straightforward, suggesting that they likely came from a same origin.

Jian	[J] 	Eye of Horus	[H] 
Guan[S]		See	[H]   
Gu	[B] 	See	[H]  
Yi	[B] 	Hasten	[H]  
Yuan Yuan [S]		Blame	[H]  

Jian, Guan, and Gu all mean to see. Jian is shaped like the Eye of Horus. Guan is composed of a bird and Jian. The script of seeing (mA) also has a bird. Its transformation can be compared with. Derivatives of mA (mAA) contains two birds. The Chinese character Gu also has two birds. Yi and Yuan are both characters containing rabbits. Yi means to escape, Running. The hieroglyphic character for running (wni) also has a rabbit. This is probably because rabbits run fast. Wrongly accuse. Both the word for blame (wn) and the word for blame in hieroglyphics have a rabbit. Using a rabbit to express "blame" is not a A natural choice. The two may have the same source.

3.10 Visible Objects

Many words in Chinese and Hieroglyphics are supposed to resemble shapes of objects, called pictograms or XiangXing PICTURE in Chinese. For instance, it is natural to represent the Sun as a circle, such as Ri y in Chinese and in Hieroglyphics. Nevertheless, it is coincidental for both to have a dot in the center and to also use the same symbol for the notion of a day. Similarly both languages used the similar symbols, Yue in Chinese and Hieroglyphics, for both the Moon and for a month. Yue is the same as the Gardiner Sign N11 after a rotation . The two languages also coincide in using symbols related to a plant, Nian and respectively, for expressing a year. Both plants have a mark (cross vs. circle) in the middle part. It should be noted that both ancient Chinese and ancient Egyptians adopted lunar calendars.

Wind is also a natural phenomenon. To describe wind, both languages chose to include a sail and a snake as in and respectively. It seems logical to represent wind through its effect on the sail. However, it is not so obvious for both languages to include a snake in the word wind. Such a coincidence points to potential early interaction between the two languages.












Day	[L]		Sun, Day	[H]	
Yue	[J]		Moon, Month [H]		yŷ
Nian year[B]			Year	[H]	
Feng [S]			Wind	[H]	vs.

Many Chinese and hieroglyphic characters are pictographic characters, such as the Chinese character for sun and the hieroglyphic character for sun. Both have a dot, and both represent both the sun and the day. The same is true for the moon. Both represent the moon and the time of the month. They are almost identical to the rotated Gardiner symbol N11. Both languages also use Use plants to represent the year: year and year. There is a symbol (cross or circle) in the middle of both plants. What is known is that both China and ancient Egypt used the lunar calendar.

Wind is a natural phenomenon. To express wind, both Chinese and hieroglyphics include sails and snakes. By blowing on the sails
The effect of expressing wind seems very logical. But it is puzzling that both languages contain snakes. This coincidence points to the Chinese
Both script and hieroglyphics may have had a common influence in their early days.

Some of the early inventions are convenient to be depicted as pictograms. Chinese Character Shi 食 for food and Hieroglyphic bread look almost identical. The Sumerian word for food seems close in shape, too. The three languages seem to agree on the early form of food. Liquor (including wine and beer) was another early invention, produced from fermented grains or fruits. Chinese, Egyptian, and Sumerian all represent liquor using a jar container, 酒, 𐀔, and 𐀔 respectively. Chinese word Qi 器 denotes utensils in general. It shares a similar structure as the Hieroglyphic vessel: A vertical object in the center and four small enclosed symbols at the corners.

Wheels were probably the next important creation after the invention of bread. Chinese chariot and Egyptian counterpart seem to have a similar structure as reflected in the written forms: Both Che 車 and 𐀓 depict two wheels and a long shaft attached with a horizontal drawbar at the end. Instead of two independent inventions, chariots in China and in Egypt might be a same invention that propagated to different places.

Shi	[J] 	Bread	[H] 
		Food	[C]  𐀔 
Jiu	[B] 	Beer	[H] 
		Winecup	[C] 
Qi Instrument	[B] 	Vessel	[H] 
Che	[J] 	Chariot	[H] 

Some early inventions lend themselves to being depicted by shapes. The Chinese character for "shi" 食 and the hieroglyphic character for "bread" 𐀔 are almost identical in shape. Even the Sumerian food (SHUG) was similar in shape. Wine was another very early invention. People discovered fermented grains. Wine can be made from fruits and vegetables. Wine in Chinese, hieroglyphics, and Sumerian is represented by a jar-shaped container: 酒, 𐀔, 𐀔. Chinese word 器 already refers to a container. Its structure is the same as that of the hieroglyphic container: a vertical object in the middle, with four corners. A closed mouth symbol.

The car was probably the next important invention after bread. The Chinese car and the Egyptian car have similar structures: two wheels and a long shaft attached with a horizontal drawbar at the end. The Chinese and Egyptian chariots may have originated from the same invention. Gradually spread to different places, rather than being two separate inventions.

People often think of Chinese Characters as XiangXing PICTURE—resembling the shapes.

Xiang means both to resemble (*verb*) and the mammal elephant, though the connection between the two seems mystic. It appears straightforward to use picture of an elephant as the written form of Xiang 象. Nevertheless, some instances of Xiang, eg. 𪛗, like the shape of the Elephantine Island [Ele(2018)] and nearby islands in the Nile River than the image of an elephant. These islands can be connected and resized to form the shape 𪛗, similar to the LiuShuTong instance 𪛗. Considering the distance between China and Elephantine, this coincidence can trigger a lot of curiosity. [Juneus (2018)] further suggested that the Elephantine Island was related to the Chinese idiom Boa She Tun Xiang (swallow elephant), where the Nile River, symbolized as a boa, swallowed the Elephantine Island at the time of flooding.

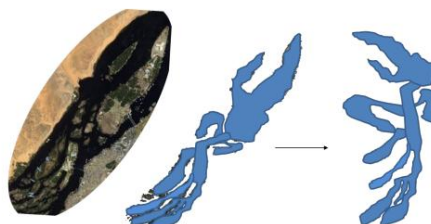
Xiang [L]



vs.



derived from Elephantine and nearby islands



People often refer to Chinese as pictographic. 象 means both elephant (animal) and similarity (similar), although it is used in The reason for using an elephant to represent a similar relationship is mysterious. At first glance, it seems straightforward to use an elephant as a symbol. But some glyphs, such as 𪛗, are more like the shape of Elephant Island in the Nile River [Ele (2018)] and nearby islands. The islands can be connected to form a shape 𪛗 like the one in the Six Books. Considering the long distance between Elephant Island and China, this The similarity is very curious. [Rush (2018)] further believes that the Elephant Island is related to the idiom "yǐyǐ". Along with the Nile River, when it floods, it will swallow up Elephantine Island.

3.11 Other Similarities

We have not exhaustively listed all the similar words between Chinese Scripts and Hieroglyphics. We skipped the obvious resembling words such as eye (目), mouth (口)

vs. 𪛗, bird (𪛗 vs. 𪛗), wood (𪛗 vs. 𪛗), door (𪛗), field (𪛗 vs. 𪛗), etc. Some

𪛗 vs. 𪛗






words may have similar sounds as well as semantics. For instance, the sound of the character Tu 𪛗 for image is close to twt—transliteration of (image); and Hao 𪛗 is close to








Hor as in Horus and Iry-Hor. Neither have we attempted to include all conjectures about correspondences between historical figures, such as TaiHao 𪛗 and ShaoHao 𪛗 versus Horus the Elder and Horus the Younger respectively (see [rush(2018)]), or Chinese kings

with Kang in their names versus Egyptian pharaohs with the scarab beetle symbol in the names (see [Liu Guangbao(2017)]). We tried to restrict the scope of the paper to comparisons from the linguistic perspective.

The three languages exhibit common rules in constructing words and phrases. As stated in [Ball(1913)], Chinese and Sumerian share the same kind of agreement in the use of the Dog-symbol in certain characters denoting beasts of prey, such as the lion and the wolf. Another common rule is the use of causatives in both Chinese and Hieroglyphics. In Hieroglyphics, causatives are formed from the simple roots plus an initial (s), denoting causation of the action expressed by the roots [Allen(2000)]. For instance, adding in front of Broad  (wsx) results in a new verb Broaden  (swsx), that is, to cause to be broad. In ancient Chinese texts, causatives were used without special markers. One has to add Shi cause (cause) in the front to understand the causative phrases properly. Shi contains a component resembling Gardiner Sign S29. Some Chinese Character can be viewed as causatives. For instance, Chou means enemy and hatred, consisting of and nine nine—"cause to be nine". The connection between enemy and nine, though not clear in Chinese, can be understood in the Egyptian context: ancient Egyptians used Nine Bows  to symbolize the enemy.

Furthermore, it seems that some Chinese Characters can be decomposed into alphabetic scripts using the ancient Phoenician writing system [pho(2018)]. An instance of Hua ỹ can be decomposed into four parts [Hua(2018)], corresponding to the letter g, s respectively. From experiences with some other words, both and correspond to the letter s, though only the former is given at [pho(2018)]. Accordingly, Hua maps to grgs. Some languages, such as old Semitic languages, omit some or all of the vowels. Under such circumstances, grgs would be the same as gorgeous. Coincidentally Hua means flower and gorgeous in Chinese. This kind of mappings suggest that Chinese Characters may also be related to early alphabetical writings.

Hua [B]  can be decomposed into , G = , R = , G, S = 

We have not listed all similar characters in Chinese and hieroglyphics. For example, we have omitted some characters that are obviously similar. Words with the same meaning as ỹ (ỹ), ỹ (ỹ), ỹ (ỹ), ỹ (ỹ), ỹ (ỹ), etc. There are also some characters with similar pronunciations and meanings. For example, the pronunciation of ỹ (Tu) is similar to twt; twt is the alphabetic way of recording (image). Hao is pronounced the same as Horus and Hor in Iry-Hor. We also did not connect as many historical figures from both sides as we could have, such as Taihao and Shaohao with Horus the Elder and Horus the Younger (see [Rush (2018)]), the emperor whose name contains Kang and the pharaoh whose name contains scarab in ancient Egypt (See [Liu Guangbao (2017)]). This article intends to compare Chinese and hieroglyphics only from a linguistic perspective.

Chinese, hieroglyphics, and Sumerian also share the same rules for forming characters and words. As [Ball (1913)] points out, Chinese and Sumerian characters for lion, wolf, and other wild animals all have the dog radical. In addition, both Chinese and hieroglyphics have causative use. Hieroglyphic causative use is done by adding (s) to the front of a root [Allen (2000)]. For example, adding to (wsx) forms a new word (swsx), even though . . . wide. There is no special symbol for causative use in ancient Chinese. People need to add the word "yǐ" to the front to understand the whole phrase. The part of yǐ is like the Gardner symbol S29. Some Chinese characters can be understood as causative use. For example, yǐ means enemy, hatred, and is composed of yǐ - "make nine". There is no obvious connection between the concepts of enemy and nine in Chinese. If we put it in the context of ancient Egypt, we can understand why: the ancient Egyptians used nine bows to represent enemies.

In addition, some Chinese characters seem to be decomposed into letter forms according to the Phoenician alphabet [pho(2018)]. For example, a gold-lettered glyph of yǐ can be decomposed into four parts [Hua(2018)], corresponding to the letters g, t, s, respectively. Based on experience of decomposing other characters by , g, [Hua(2018)], and both correspond to the letter s, although [pho(2018)] only gives the former. That is, the character yǐ corresponds to grgs. Some languages (such as ancient Jewish) omit vowels and only use consonants. In this case, grgs is the same as gorgeous. Coincidentally, in Chinese, yǐ means flower, beautiful (gorgeous). This decomposition and correspondence means that Chinese and early alphabetic characters may also be related.

4 Summary

Most similarities presented in this paper are not trivial—not simply due to the pictographic nature of the languages. Matching of some abstract concepts, such as Di yǐ, DI-GIR, nswt all using a flower to symbolize kingship, implies non-trivial connections among Chinese Scripts, Hieroglyphics, and Sumerian texts. Even things that can easily be represented by pictograms may not reflect the straightforward choice. For instance, some Chinese Character for elephant (Xiang) Elephant) is not a drawing of the animal elephant, but the shape of the Elephantine and nearby islands in Egypt. These examples indicate that with a very high level of confidence Chinese Scripts are related to Egyptian Hieroglyphics and even Sumerian pictograms. Furthermore, some legendary figures in Chinese history seem to be intertwined with the counterparts in ancient Egypt. Historical texts from these cultures may document a same event from different perspectives. It will be therefore beneficial to study and understand the three languages and cultures together.

Many of the related words included in this article are not because they naturally depict the same thing. The coincidence of some abstract concepts, such as yǐ, DI-GIR, and nswt, all using a flower to represent the emperor, means that Chinese, hieroglyphics, and Sumerian are related. Even those pictographic characters that can be easily depicted do not necessarily use the most direct image. For example, some yǐ are not pictures of elephants, but may be the outline of Elephantine Island and nearby islands far away in Egypt. These examples show that Chinese is very likely to be inextricably linked to Egyptian hieroglyphics and even Sumerian hieroglyphics. In addition, some characters in Chinese legends seem to be intertwined with ancient Egyptian characters. Perhaps these three languages have historical records of the same event from different perspectives. Putting these three languages and cultures together will help to further understand and study them.

References

- [Ame(1850)] Signet Ring of Amenhotep II. collections/ <http://www.liverpoolmuseums.org.uk/wml/antiquities/ancient-egypt/item-295221.aspx>, 1850. M11437.
- [Aha(1903)] Hor-Aha: Museum number ea38010. https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=116819&partId=1, 1903.
- [xhd(2005)] Online Xinhua Dictionary. <http://xh.5156edu.com>, 2005.
- [Luo Lingjie (2012)] Luo Lingjie. A fate spanning three thousand years. Contemporary China Press, 2012. ISBN 978-7-5154-0162-1.
- [Liu Guangbao (2013)] Liu Guangbao. The names of the pharaohs of the early dynasties of ancient Egypt on Liangzhu jade artifacts. http://blog.sina.com.cn/s/blog_6a4e1c6f0101bh8y.html, 2013.
- [Su San (2014)] Su San. A brief history of the new civilization. Hong Kong Commercial Daily Jingdao Cultural Communication, 2014. ISBN 978-962-616-107-4.
- [Liu Guangbao (2017)] Liu Guangbao. Discovering the Xia Dynasty. China Development Press, 2017. ISBN 978-7-5177-0706-6.
- [Ele(2018)] Elephantine, Aswan Governorate, Egypt. <https://en.wikipedia.org/wiki/Elephantine>, 2018.
- [Hua(2018)] Posts on weibo Weibo by Jehovah my helper. <https://sg.weibo.com/user/yehehuawodebangzhu/4283051963402211>, <https://sg.weibo.com/user/yehehuawodebangzhu/4292128065045209>, 2018.
- [Jia(2018)] Oracle Bone Text. <https://zh.wikipedia.org/wiki/%E7%94%B2%E9%AA%A8%E6%96%87>, 2018.
- [pho(2018)] Phoenician Alphabet. https://en.wikipedia.org/wiki/Phoenician_alphabet, 2018.
- [HTY(202 BC–220 AD)] He Tu Yu Ban River Chart Jade Tablet. <https://baike.baidu.com/item/%E6%B2%B3%E5%9B%BE%E7%8E%89%E7%89%88/16557148>, 202 BC–220 AD.
- [SHJ(475 BC–220 AD)] Shang Hai Jing. <https://ctext.org/shan-hai-jing/zhs>, 475 BC–220 AD.
- [LiJ(475 BC–221 BC)] Li Ji yǐ. <https://ctext.org/liji>, 475 BC–221 BC.
- [Junxincao (2018)] Deng Xin Cao Junxincao. A Legend of Life — *The Lost Memories The Past*. Alpharize, 2018. ISBN 978-1732339200.
- [Allen(2000)] James P. Allen. *Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs 2nd Edition*. Cambridge University Press, 2000. ISBN 0521741440.
- [Applegate(2001)] Melissa Littlefield Applegate. *The Egyptian Book of Life: Symbolism of Ancient Egyptian Temple and Tomb Art*. HCI, 2001. ISBN 1558748857.
- [Ball(1913)] CJ Ball. *Chinese and Sumerian*. Oxford University Press, 1913. <https://archive.org/details/chinesesumerian00balluoft>.
- [Cary(1859)] Henry Cary. *Herodotus*. <https://archive.org/details/herodotusnewlite00hero>, 1859. Translation.

- [Chang(2013)] Chang Fangzhe. Can-Jie-Niao-Ji's Sina Blog. <http://blog.sina.com.cn/u/3948754275>, 2013.
- [Confucius (1046 BC–771 BC)] Confucius. Shi Jing 詩. <https://ctext.org/book-of-poetry/zhs>, 1046 BC–771 BC. Editor.
- [Darnell(2002)] JC Darnell. *Theban Desert Road Survey in the Egyptian Western Desert, Volume 1: Gebel Tjauti Rock Inscriptions 1-45 and Wadi el-Hôl Rock Inscriptions 1-45*. Number 119. Chicago: The Oriental Institute, 2002. ISBN 1-885923-17-1.
- [Dickson(2006)] Paul Dickson. Dictionary of Middle Egyptian. <https://archive.org/details/DictionaryOfMiddleEgyptian>, 2006.
- [Goldwasser(2010)] Orly Goldwasser. How the alphabet was born from hieroglyphs. *Biblical Archaeology Review*, 1(36), Mar-Apr 2010.
- [Min(1661)] Min Qiji. Liu Shu Tong. <https://ctext.org/library.pl?if=gb&res=95649&remap=gb>, 1661.
- [Redford(2003)] DB Redford, editor. *Oxford Guide: The Essential Guide to Egyptian Mythology*. Berkley Books, 2003. ISBN 0-425-19096-X.
- [Rong (1985)] Geng Rong. *Jin Wen Bian*. Zhonghua Book Company, 1985. ISBN 9787101005332.
- [Sampson(1985)] Geoffrey Sampson. *Writing systems: A linguistic introduction*. Stanford University Press, 1985. ISBN ISBN 0-8047-1254-9.
- [Sears(2002)] Richard Sears. Chinese Etymology. <http://hanziyuan.net>, 2002.
- [Shao(2015)] Changping Shao. Master of Chinese Studies. <http://www.guoxuedashi.com/zixing/yanbian>, 2015.
- [Sun(1934)] Sun Haibo. *Jia Gu Wen Bian Oracle Bone Script*, 1934.
- [Tallet and Laisnay(2012)] P. Tallet and D. Laisnay. Iry-hor et narmer au sud-sinaï (ouadi 'ameyra), Uncompromising experience. *BIFAO*, (112), 2012.
- [Teeter(2011)] Emily Teeter, editor. *Before the Pyramids: The Origins of Egyptian Civilization*. Number 33. Chicago: The Oriental Institute, 2011. ISBN 978-1-885923-82-0.
- [Xu(100–121 AD)] Xu ShenShen Xu. Shuo Wen Jie Zi (Explain Scripts Analyze Characters). <https://ctext.org/shuo-wen-jie-zi>, 100–121 AD.